CORRESPONDENCE

1933

Rental Library file

TENTATIVE PLAN FOR A RENTAL LIBRARY

OF PAINTINGS AND SCULPTURE

UNDER THE AUSPICES OF THE COLLEGE ART ARTISTS' COOPERATIVE

ENDORSED BY THE COLLEGE ART ASSOCIATION.

I - The College Art Artists' Cooperative proposes to rent to private individuals and others, paintings by living American artists.

a - The Association will determine who is eligible to receive paintings on a rental basis according to references submitted and an investigation of the renter. The Association will not rent paintings to transients, persons residing in hotels, persons residing in furnished apartments, etc., unless a deposit of one-half the value of the painting is left as a guarantee of good faith.

II - A committee of three persons active in the Colle e Art Association will constitute the governing body of the rental plan, and among the duties of this committee will be that of inviting the artists who are to participate.

a - Artists will be invited without prejudice as to school, tendancy or method, and it will be left to the artist or his representative to make the selection of the paintings by which he is to be represented, but the committee reserves the privilege of rejecting this choice if it seems unsuitable.

b - In view of the limitation of space only 75 artists will be invited to send canvases or sculpture for the initial group of the library, but all of the other artists invited to participate in the plan will be invited to send photographs of their work, and these photographs will be mounted and placed on permanent display in the library while the work is available or until such time as the photograph is superceded by the work itself.

c - As soon as the work of any artist is rented, he will be requested to submit an additional work through the medium of a photograph and the vacancy left by the removal of this work will be replaced by the sculpture or canvas of an artist not yet reoresented in this way, but until this time represented by a photograph. In this manner, a large number of artists will be actually represented by canvases and sculpture in the library.

III - The College Art Association has tentatively secured space in the building at 137 East 57th Street for housing the library. This space would be arranged for on a percentage basis and consequently the installation of partitions will be of a temporary nature. However, an adequate and modern system of mounts and visible files is planned for the photographs and small divisions for the display of works of art.

IV - It will be the duty of the College Art Artists' Cooperative to undertake the placing of the contents of the library. This is planned through immediate contacts and extensive publicity together with some exhibitions. An extensive plan has already been worked out for this end of the undertaking, as the Cooperative recognizes that this is the most important problem it faces. It is felt that through these efforts, not only will this plan stand a good chance of success, but wide contacts will be established which will ultimately be directly beneficial to the artists and dealers.

V - Conditions under which the Cooperative will operate the plan are also tentative and are submitted below for your approval:

a - The Association will insure against all risks each work of art for 2/3 of its sales price from the time that this work leaves Association headquarters for rental until the return of this work to Association headquarters. The Association will not insure the work during the time that it s in Association headquarters in view of the fact that the expense incurred by insuring objects not actively operating would be so great that it would render the plan impossible. The Association will not insure frames against damage or deterioration, but will request very modest and practical frames, and stands ready to have such frames made for the account of the artist or dealer at a nominal charge.

b - The artists have submitted a financial plan which follows:

Proceeds of rental to be divided:
66-2/3 to the artist
20% to the College Art Association
13-1/3 to the dealer
Proceeds of possible sales:
66-2/3 to the artist
20% to the dealer
13-1/3 to the Association

Since these figures were submitted, a percentage arrangement for space has been arrived at with the owner of 137 East 57th Street who agreed for one year to accept 15% of the gross business. A departure from the abovefigures is consequently necessary and this has been discussed with the artists who are in accord. It would seem reasonable that each group: artists, dealers and Association, should decrease its revenue by 5% on each transaction.

The Association has no means at this writing of ascertaining whether this division of the proceeds is possible from its point of view and will accept it only provisionally, if it is acceptable to the dealers, with the privilege of revising it on January 1st, 1934 after submitting a revised plan to the American Art Dealers' Association, and all others involved. If the plan as outlined above is not acceptable to the American Art Dealers' Association but the project in general is, the College Art Association will consider an alternate plan submitted by the American Art Dealers' Association.

c - The funds received by the College Art Association by this plan

are to be used for underwriting the expenses of the plan and while it is our belief that these funds will be insufficient for the purpose and that there will not consequently arise the necessity of discussing the disposal of a possible profit, the Association as a non-profit making organization wishes to go on record that should such a profit accrue it will be placed back in the Cooperative for the benefit of needy artists.

VI - If the American Art Dealers' Association approves this plan, the College Art Association will request of the individual dealers who handle the work of American artists an agreement that they will cooperate with the College Art Artists' Cooperative in the furtherance of this project as follows:

a - Lending one example of each of their artists who may be invited, if he is on the list of the first 75 and securing photographs of their work should their name not be on the first list.

b - The dealer will further be requested to agree not to lend any works of any of his artists whether invited by this plan or not to any other individual or organization in greater New York for the purpose of rental for a period of two years. This will be requested because it is the belief of the Association that a substantial outlay of funds will be required from it to make the plan successful. The Association cannot undertake the plan unless it is assured of the complete cooperation of artists and dealers in this way. The artists who are not represented by dealers will be asked to sign a similar agreement and it will be of interest to the dealers that the artists not represented by dealers will receive exactly the same proceeds from sales or rental fees as those represented by dealers so that the advantage to the artists of gallery representation will be stressed.

If the American Art Dealers' Association is in general sympathy with the project and wishes to submit revisions, the College Art Association requests that a committee be appointed by the American Art Dealers' Association with authority to act and give approval, in view of the fact that if the project is to be entered into, decision must be reached this spring, as we plan to start active operations in August.

In conclusion, I wish to say on behalf of the College Art Association how much we appreciate the assistance given the Association in its exhibition program. We hope that through the plan outlined above, we may be instrumental in reciprocating in some measure for this help.

COLLEGE ART ASSOCIATION

Executive Secretary.

[1933]

101 CONGRESS STREET · NEWTOWN · PENNSYLVANIA

This Landscape painted by Edward Hicks for my Grand Father Charles Ladom was inherited by me. Sold to Carl Lindberg January 1933.

Lydia L. Knight

J. C. NICHOLS
HERBERT V. JONES
ARTHUR M. HYDE

UNIVERSITY TRUSTEES
THE WILLIAM ROCKHILL NELSON TRUST
KANSAS CITY, MISSOURI

OFFICE OF THE CHAIRMAN
J. C. NICHOLS
810 WARD PARKWAY
KANSAS CITY, MISSOURI

January 2, 1933 47.

Miss Edith Halpert,
Downton Gallery,
New York City.

Dear Miss Halpert:

I received your delightful Christmas card and appreciated being remembered.

Mrs. Nichols and I hope to be in New York the latter part of January and we will want you to come and go to dinner with us.

Hoping business is good with you, I am

Yours sincerely,

JCN ET

J C Nichols

January 2, 1933

Dr. [illegible] Director
The [illegible] of Art
[illegible], D. C.

Dear [illegible]:

[illegible] in con-
nection [illegible] work [illegible]-
[illegible] to
feel [illegible] to it.

[illegible]
[illegible]
[illegible]
than [illegible].

[illegible] I hope
to see [illegible].

[illegible]

Sincerely yours,

Director

With deep regret
[illegible].

January 3, 1933

Mr. Edmund Curry
Society of Art and Crafts
47 Watson Street
Detroit, Michigan

Dear Edmund Curry;

With no courtesy or apologies for so long a delay, I am enclosing a check for $50 finishing the first installment on the scholarship. By the time the second hundred is due (is it not in March?) I hope to abscond to it promptly and so politely. You see I take all the new year wishes seriously.

Have you found Santa Claus as crashing this year. I shall be so relieved when the holiday season is over and the depression is not tearfully discussed over everything. We are having such excited visits from the exhibition of the one and only publicly immoral dancer. The entire daylight gallery has been turned over to this female who shamelessly recosses on her pedestal. She has not been kidnapped by Rory as yet and we are awaiting developments. Amen!.

I was on hand 6200 present at the opening of the new Temple of Virtue. I listened to the stirring chords of the "Star Spangled Banner", the dramatic broken tenor in "Carmen" and witnessed the eye poking muscle of Paganini's violin. I came out pure as a lily and have promised myself a life of vice for the coming new year - hoping to hear the same from you, I am

Sincerely yours,

Director

Edith Gregor Halpert

January 4, 1953

Mrs. [illegible] Halpert
[illegible] 46th Street
New York, N. Y.

Dear Mrs. Halpert:

I [illegible] so sorry that I did not have an opportunity to talk with you this morning. Due to the new fashions [illegible], I am [illegible].

The painting by Arthur Dove "Morning" is being sent to you on a [illegible]. Mr. Brooks will [illegible] the [illegible] of this [illegible] will be [illegible] to [illegible] which [illegible]. [illegible], I [illegible] that you [illegible] this painting in [illegible] [illegible], [illegible] her [illegible] objects, you will be able to [illegible] the [illegible]. "Unknown" is unquestionably one of Mr. Brooks most important canvases, in spite of its size.

I [illegible] will come in soon [illegible]. It will be so nice to see you.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

GEORGE GERSHWIN
33 RIVERSIDE DRIVE
NEW YORK, NEW YORK

January
5th
1 9 3 3

Dear Mrs. Halpert:

As you may possibly know, I have been away during most of the last month with the new show "Pardon My English." It has started off on the left foot, I am sorry to say, and has caused me a great deal of trouble and worry-with the cast having to be changed-our star, Jack Buchanan, being let out-and many other things happening. I mention all this merely to explain that I have not forgotten you or the Max Weber you sent up to me. The picture has been with me for some time and I am sorry to have been unable to tell you my feelings about it sooner.

I am very keen on the painting and think it is a stunning piece of work. At the present time, however, it is unwise for me to invest the amount you ask in any painting, however much I should like to have it. I do not mean to suggest that the picture is not worth it, as I am a great admirer of Weber, and want very much to own something of his. I should particularly hate to see this go, but at the price quoted I have no other alternative.

I hope you are well and that the new year will be a happy one for you.

Very sincerely,

George Gershwin

Mrs. Edith Gregor Halpert,
Downtown Gallery,
113 West 13th Street,
New York, N. Y.

Galleries
37 East 57th Street
Telephone Regent 7722

FERARGIL
INCORPORATED 1915
NEW YORK

January 6, 1933

Downtown Galleries, Inc.,
113, West 13th Street,
New York City.

Dear Sirs,

We are taking inventory and would like very much to have a report on the following lithographs by John Stuart Curry consigned to you under date of:-

November 3, 1931-	sold Coyotes Stealing a Pig	Paid 4/5/32	
	sold Horses Running Before a Storm	Paid 1/6/32	No.3493
	sold Danbury Fair	Paid 2/9/32	3438
December 5, 1931-	Coyotes Stealing a Pig		4126
	Holy Rollers		3436
	Kansas Wheat Ranch		4128
	Danbury Fair		4127
	sold Horses Running Before a Storm	Paid 1/6/32	4129
December 14, 1931-	Coyotes Stealing a Pig		4180
	sold Horses Running Before a Storm	Paid 3/10/32	3494
	Kansas City Wheat Ranch		4176
	Danbury Fair		4183
	Holy Rollers		4179
	Hounds and Coyote		4177
December 17, 1931-	Horses Running Before a Storm		4236
	"		4237
	sold "	Paid 4/5/32	4238
	sold "	Paid 5/6/32	4239
	"	Paid 6/4/32	4240
	Hounds and Coyote		4216
	"		4217
December 22, 1931	Danbury Fair		4128
January 22, 1932-	Horses Running Before a Storm		
	"		
April 8, 1932	sold The Tornado	unpaid	4458
	Ajax		4491
	"		4496
November 7, 1932	Big Stranger Creek		4546
	"		4568
	"		4567
	Ajax		4506
	"		4486
	"		4497
	Tornado		4478
	"		4479
	"		4475

Yours very truly,

FERARGIL INC.
PS Harris

January 11, 1953

P. C. Lowell Thompson, Director
Corcoran Gallery of Art
Washington, D. C.

Dear Mr. Thompson:

[illegible] through the gallery [illegible] in our re-[illegible] to the gallery via [illegible]. [illegible] selected and approved for the American Federation of Arts will, of course, be taken care of by this organization.

Regarding [illegible], I wonder whether it can possibly be arranged to come immediately - that is before closing time - the painting by Leonard Kurfiol called "[illegible]". [illegible] opening Kurfiol's one man show at this gallery on [illegible] are hanging Saturday. Mr. Kurfiol is particularly eager to have this painting included in his show.

[illegible] of myself in asking this favor, but it is so difficult to arrange [illegible] all the pictures are on hand. Since [illegible] closes so shortly after, perhaps it is possible.

I hope you will be recovered from the grippe and that you are just as cheerful as ever. My best regards.

Sincerely yours,

Director

with the [illegible]
[illegible]

January 11, 1955

Mr. Herbert Winlock, Director
Metropolitan Museum of Art
Fifth Avenue and 82nd Street
New York, N. Y.

Dear Mr. Winlock:

No doubt you have seen many of the printed comments regarding the Lorach sculpture which was designed for the International Music Hall and which was not accepted by Mr. Rothafel, in spite of Mr. Nelson Rockefeller's efforts.

This was a very unfortunate incident but strangely enough it has not only focused interest in the very remarkable piece of sculpture produced by Mr. Lorach but has also proved that the general public is quite prepared to accept fine works of art, whether they be conservative or modern, old or new.

The original plaster cast, which is very impressive, is now being shown in our lobby and it has received so much comment - all enthusiastic - that I feel it should have an important permanent place in the city of New York. The "Spirit of Dance" is unquestionably one of the [illegible] American sculptures and a figure which deserves a place with the masterpieces of other lands and days.

I hope that you will visit the gallery to see Mr. Lorach's most accomplishment. Mr. Lorach is represented in a number of museums, among the Whitney Museum of American Art. The Philadelphia Institute has on exhibition his stone carving, [illegible], called "Mother and Child", a plaster cast of which is in the Rockefeller Museum.

If during your visit you feel that the "Spirit of Dance" would be in the Metropolitan Museum collection, I [illegible] arrange for funds among the many enthusiasts [illegible] this very important American sculptor [illegible] most important American museum.

The figure has been invited for exhibition at the Pennsylvania Academy and will be called for Saturday evening, January 15. I know this is very short notice but I do hope that you will have time to visit the gallery before the "Spirit of Dance" leaves. I look forward to seeing you.

Sincerely yours,

Director

Edith Gregor Halpert

THE METROPOLITAN MUSEUM OF ART
NEW YORK

CABLE ADDRESS
METMUSART

OFFICE OF THE DIRECTOR

January 12, 1933.

Mrs. Edith Gregor Halpert,
Director, The Downtown Gallery,
113 West 13th Street,
New York, N. Y.

Dear Mrs. Halpert:

If I can possible get to the Downtown Gallery before Saturday evening to see the Zorach statue, I shall do so.

In the meantime, since Modern Sculpture is under the department of which Mr. Breck is the Curator, I am sending your letter on to him with the request that he or one of his department also make an effort to see the statue.

Thanking you very much for your letter, I am

Yours sincerely,

H. E. Winlock,
Director.

HEW:M

D. I. V.

RECEIVED AT

Postal Telegraph

THE INTERNATIONAL SYSTEM

Western Union

STANDARD TIME
INDICATED ON THIS MESSAGE

This is a full rate Telegram, Cablegram or Radiogram unless otherwise indicated by signal in the check or in the address.

DL	DAY LETTER
NL	NIGHT LETTER
NM	NIGHT MESSAGE
LCO	DEFERRED CABLE
NLT	NIGHT CABLE LETTER
WLT	WEEK END CABLE LETTER
	RADIOGRAM

Form 16

GA530 12 NM=TD PITTSBURGH PENN 12

MRS EDITH HALPERT=

113 WEST 13 ST NEWYORK NY=

1933 JAN 12 PM 11 52

MRS GALLAGHER PASSED AWAY TODAY THURSDAY AFTERNOON FUNERAL SERVICES SATURDAY MORNING NINE=

B D SAKLATWALLA....

Telephone Your Telegrams to **Postal Telegraph**

January 13, 1933

Mr. Edsel Ford
1100 Lake Shore Road
Grosse Pointe, Michigan

Dear Mr. Ford:

I want to thank you for your courtesy in approving the loan of the Marfiol painting "Bibette" which was purchased by you for the Detroit Institute of Arts. This canvas will help materially towards the success of the show which promises to be a great art event of the season. Mr. Marfiol has had no one man exhibition for six years. His previous one man show was held at the Grumer Galleries in 1923, 1925, and 1927.

Seventeen paintings and twenty drawings will be shown. It will be a most comprehensive exhibition - one which will give an excellent opportunity to judge the artist in his full maturity. I hope that you and Mrs. Ford will be in to see us soon.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

Dear Mr. [illegible]

Shocked and grieved at sad news. We send our tender sympathy

[illegible]

MELLON

GALLERIES
27 SOUTH 18th ST.
PHILADELPHIA

January 13, 1933.

Dear Mrs. Halpert:

I am sending you under separate cover a plan and photographs of the Galleries. I am doing this so as to give you some idea of the size of the Galleries and how many of the paintings by Pascin we can put in the exhibition. Will you be kind enough to save the photographs for me and I will call for them.

I have already announced " A Retrospective Exhibition of Oils, Water Colors and Drawings by Jules Pascin will be held in the Mellon Galleries from January twenty-sixth to February fourteenth." The opening will be on January twenty-fifth with a private view and invited guests.

I am starting to collect material and to find a speaker for the opening of the exhibition. I should appreciate it if you would send me any publicity material you may have left from last year. What do you think about the preface for the catalogue - would you have excerpts from the press and art critics, or would you suggest any particular person to write it? When may I call for the paintings?

Carl Walters' Exhibition has been received very enthusiastically in Philadelphia.

With kind regards, I am

Sincerely yours,

C. Philip Boyer,
Director

Mrs. Edith G. Halpert,
Downtown Gallery,
113 West 13th St.,
New York City

RITTENHOUSE 5507

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Form 2

JAN. 13, 1933

DR. B. D. SAKLATWALLA
14 CREIGHTON AVENUE
CRAFTON, PENNSYLVANIA

SHOCKED AND GRIEVED AT SAD NEWS WE SEND OUR SINCEREST SYMPATHY

EDITH G. HALPERT

BEE K. GOLDSMITH

ART SCHOOL OF THE DETROIT SOCIETY OF ARTS AND CRAFTS
FORTY-SEVEN WATSON STREET · DETROIT, MICHIGAN · TELEPHONE CADILLAC 4721
EDMUND A. GURRY, DIRECTOR

January 14, 1933

Mrs. Edith Gregor Halpert
113 West 13th Street
New York City, New York.

My dear Mrs. Halpert:

Thank you very much for your check for the last half of the first semester's tuition for the Halpert Memorial Scholarship.

Mr. Gurry wished me to tell you that you can send the tuition for the second semester at your convenience.

Sincerely yours,

Anne Harriet Stanton

Registrar.

THOMAS M. LYNCH
COMMISSIONER OF
TAXATION AND FINANCE
PRESIDENT, TAX COMMISSION
JOHN J. MERRILL
JOHN P. HENNESSEY
TAX COMMISSIONERS

CHARLES H. MCTIGUE
SECRETARY, TAX COMMISSION

STATE OF NEW YORK

DEPARTMENT
OF
TAXATION AND FINANCE
ALBANY

DIVISION OF FINANCE
FRANK S. McCAFFREY
DEPUTY COMMISSIONER
CORPORATION TAX SECTION
H. G. SAVAGE
ASSISTANT DEPUTY COMMISSIONER

REFER TO FILE NO.
ATTENTION MR. Savage

Jan. 14,1933

American Folk Art Gallery
113 W. 13th St
New York
Att. Edith Gregor Halpery,Director

Gentlemen

Your remittance of Dec. 29th, to cover your assessment due in advance for the current tax year beginning Nov. 1, 1932, has been accepted and receipt is enclosed.

Our records show you were incorporated in October 1931 and would be liable for the annual tax for the year beginning Nov. 1, 1931, even though as your letter of Dec. 29th relates, you did not begin business until 1932. The Federal courts have held the tax is on the right conferred rather than on the exercise thereof. Your 1931 notice of assessment, file A-1006499, for $25.00 is returned to be again forwarded with check to cover.

Very truly yours,

STATE TAX COMMISSION
by H G Savage
H G Savage
Asst.Deputy

HGS:P enc

January 16, 1933

Mr. Paul J. Sachs
Fogg Art Museum
Shady Hill
Cambridge, Mass.

Dear Mr. Sachs:

Under separate cover we mailed you a copy of the Karfiol catalogue.

This is the first exhibition in six years. His last one man shows were held at the Daniel Gallery. For this event we assembled the finest examples by the very important artist with whose work you are no doubt familiar. In addition to the paintings we are showing a group of his outstanding drawings, some from the Rockefeller's collection and many recent works belonging to the artist.

Since you have in your collection so many fine drawings, I have hopes that you will add examples by Bernard Karfiol. The price range is very low in recognition of present conditions.

Won't you pay us a visit to see this excellent collection. I look forward to meeting you soon.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

AFA C. Covington

Jan. 17 1934.

5542 Covington Ave.
Madisonville
Cincinnati, Ohio.

Not here & unlikely he will be. Mrs. Halpert

My dear Mrs. Halpert:

Suzanne La Follette has suggested that Mrs. Elizabeth Hazen — 5558 Dunning Place, Madisonville — Cincinnati, Ohio (whose daughter has an Agnes Foster Wright Chintz Shop in Cincinnati) write to you regarding a piece of folk art which I own. I enclose a description, at Mrs. Hazen's request. I am willing to part with this painting only for a large sum. I do not wish to let anyone have a photograph or sketch of it, for to me the final charm of a work of art is that in a home — it is there <u>as a surprise</u> to all who enter.

So the "Blue Dog" is nothing
because of countless reproductions in
reproduction. The number time
people are winning these photo
of art, as the feedback from needed
the dwindling beauty of nature!!!
We are thrown back on basic
works and basic painting. —
I am filling the opportunity by
letter, to show the picture of my
house (no telephone). If by some
magic you are to touch milk on
it. Yes painting to change our

era of the Chinese National Bank
mine I have the officers who made
appear a certified check payable
to me. I would attend to the fee
to Chin Shagen. I think that Chin
Shagen would cause you that I made,
if you make it that way, send you a
check for your fee after I receive
I am giving in the house mind.
I am grandfather Ronald in (18-16).
If you make your fee from my check
then it should be added to the a-
mount I made for clean and from
which I may also shagen-
I had Ronald of $1,000.— for
myself, the price then I have
been asked to write a substitute
page, to receive about $1,750.=

from it, so I have decided to hold the A. B. portrait for $2000. for myself with your fee added to that. The painting has no conventional art value, but it would be quite irresistable in the case of a collector of such work. As a bit for interior decoration it would make a house noted. I can easily imagine that once on the market it could command far more than two thousand dollars. x x x x x Lydia Field Emmet made a portrait in pastels of me, at Shinnecock Hills in the summer of 1891. It is head and shoulders, somewhat under lifesize - I wonder if it will ever be placed in the National Portrait Gallery in London, for I have made what is perhaps the most important discovery ever made, regarding Shakespeare. I found on the first text page of a 1623 folio Shakespeare, the name Francis Bacon, in the border of the initial letter B where it has been, unrecognized, for over 300 years. See Literary Digest, April 18, 1931 page 21.

Yours sincerely,
Annette Covington

Jan. 17. 1933 —

Miss ANNE ELIZA UNDERHILL of NEW YORK CITY, N.Y. married three times.

To Mr. J. LUFF 1830 ..... Their son DR. THEODORE RUNDELL LUFF physician died in CINCINNATI about 1893.

Widow to Mr. J. D. BECKWITH ---- Their daughter AMANDA BECKWITH artist and scenery painter who died as a child. She is subject of her father's painting.
March 3, 1845

Widow to Mr. A. LESSER .... Their son was WALLACE LESSER in 1862 of DULUTH, MINN. Other children?

Painting owned by Mrs. BECKWITH, then by her son T. R. LUFF, of Cincinnati, Ohio, then by his widow, Mrs. T. R. LUFF, (nee EMMA JANE PUMPHREY of Connersville, Indiana), then by Mrs. T. R. LUFF's <u>own</u> niece, MISS ANNETTE COVINGTON of 5542 COVINGTON AVE. MADISONVILLE, CINCINNATI, OHIO. the present owner.

Mr. and Mrs. BECKWITH (above) lived in New York City. (Was Carroll Beckwith the painter who taught at the Art Students' League, New York City a relative?) Dr. T. R. LUFF as a child was on the stage. As a child appearing with Charlotte CUSHMAN. Later was an actor, then physician.

Painting 25 X 30 inches. Amanda Beckwith at age of four years? She is seated on a low foot stool. Hair light brown; eyes dark brown; double string of beads, red coral color; fair complexion with color of lips still fresh; drop shoulder <> with lace edging; puffs instead of sleeves; long dress, color light medium rose mulberry with high plain belt; white (satin?) pantalettes with lace frills showing about one inch below dress; white stockings; slippers rose color with narrow ribbon bows; figured carpet; olive green curtain behind the figure; at right distant view of small sail boat on water, framed in foliage; sky dark blue above, below mild sun set colors. Amanda holds a picture book. The name of the artist is suggested in a strange (unusual) way - which I do not care to give at present. x x x Back of canvas has stencil lettering saying "Prepared by EDWARD DECHAON, NEWYORK" The letters are clear except last name where middle base of D is gone, base of C gone, H has no crosspiece, the ON very pale. The face and figure uninjured. There is a crudely mended gash right angle at left and a straight gash on river bank.

by

Amanda Douglas the novelist of the 1870-1880 decades was a relative of Dr. Luff - They exchanged many letters. I think she lived in New Jersey.

I suspect that the painter was also an engraver.

January 17, 1953

Mr. Edward D. Jones
Columbus Gallery of Fine Arts
East Broad Street
Columbus, Ohio

Dear Mr. Jones:

I am sorry to have missed you when you called at the gallery during the exhibition of the bronze figure called the "Spirit of the Dance".

I found a mess [illegible] that you were involved in having this [illegible] because of its great quality [illegible] been invited by [illegible] Cleveland plans to [illegible] of course, [illegible] I met him in [illegible] like to have the "Spirit of the Dance" in [illegible] spring, the summer. In view of [illegible] it is so close to [illegible], perhaps you would like to display it before it reaches Cleveland, thus reducing transportation expense.

We are planning to have a bronze cast [illegible] figure as it may be difficult to ship in its present state. [illegible] is rather fragile. Furthermore, we have reason to believe that several museums will manage to raise funds to acquire this outstanding work by an American sculptor.

Please let me know about dates for the exhibition plans.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

THE CLEVELAND MUSEUM OF ART

CLEVELAND, OHIO, U.S.A.

STATION E

WILLIAM MATHEWSON MILLIKEN, DIRECTOR

CABLE ADDRESS: MUSART CLEVELAND

January 17, 1966

Mrs. Edith Halpert
The Downtown Gallery
113 West 13th Street
New York City

My dear Mrs. Halpert:

It was so nice to see you in Worcester, and I am sorry to confirm our conversation of the evening. Since then, I have been to the opening of the Toledo museum and I [illegible] opening. Worcester is fine; Toledo is architecture and no collection.

We hope very much to see you here at the spring of the Cleveland Museum for our American painting exhibit. The more I see of it the more I like it and the more [illegible] and the [illegible] combined. The water of the exhibition [illegible].

Very sincerely yours,

William M. Milliken

[illegible]

Jan. 17, 1933

Verargil Galleries
37 East 57th Str.
New York City

The following is the report up to date of the lithographs by John Steuart Curry.

Nov. 3rd 1931-	Coyotes Stealing a Pig	Paid April 5th 1932
	Horses Running Before Storm	" Jan. 2nd 1932
	Danbury Fair	" Feb. 9th 1932
Dec. 5th 1931	Coyotes Stealing a Pig	In Portfolio
	Holy Rollers	"
	Kansas Wheat Ranch	"
	Danbury Fair	"
	Horses Running before Storm	Paid Jan. 6th 1932
Dec. 14, 1931	Coyotes Stealing a Pig	In Portfolio
	Horses Running before a Storm	Paid March 15th 1932
	Kansas Wheat Ranch	In Portfolio
	Danbury Fair	"
	Holy Rollers	"
	Wounds and Coyotes	"
Dec. 17, 1931	Horses Running before Storm	Paid April 5th 1932
	"	" May 6th 1932
	"	" June 4th 1932
	"	In Portfolio
	"	"
	Wounds and Coyotes	"
	"	"
Dec. 2[illegible], 1931	Danbury Fair	"
Jan. 2[illegible], 1932	Horses Running before a Storm	"
	"	"
April 8th 1932	The Tornado	"
	Ajax	"
	"	"
Nov. 7th 1932	Big Stranger Creek	
	"	"
	"	"
	Ajax	"
	"	"
	"	"
	Tornado	"
	"	"
	"	"

Yours very Truly,

The Downtown Gallery Inc.

January 16, 1963

Mr. Herbert Fleishhacker, President
M. H. De Young Memorial Museum
Golden Gate Park
San Francisco, California

Dear Mr. Fleishhacker:

I am enclosing a catalogue of our present exhibition of paintings and drawings by Richard Karfiol.

This show is one of the most outstanding of the season and is creating tremendous interest throughout the country. Mr. Karfiol has not had a one man show for six years and for this occasion he has assembled the outstanding examples produced during the period.

Mr. Karfiol is one of the rare artists who is not tagged with an ism. In his work there have been no radical changes of style, no "periods", no abrupt transitions. His direction was clearly defined from the outset and his development shows a consistent growth of a personal style. He is a highly creative artist who has made one of the great contributions to contemporary art.

Mr. Karfiol has received considerable recognition, not only from critics and artists but also from museums, collections, who have acquired many of his works. A number of museums own examples of his paintings and drawings. Some of the names are listed in the catalogue.

I have heard that you have a most interesting collection of modern art and feel that a man of Karfiol's importance belongs in your group. Several photographs of the paintings exhibited are being sent to you. The color element in Mr. Karfiol's work is of such importance that a photograph is most inadequate. However, I am reasonably certain that you have seen paintings by Mr. Karfiol and are familiar with the sensitive individual coloring.

In recognition of the present financial conditions we have set very low prices on his work as you will note from the figures listed on the reverse side of the photographs. If you are definitely interested in any specific painting, please wire me collect as we are certain that many of the works will be sold soon.

Sincerely

Director

January 18, 1955

Dear Edmund Surry:

I thought of you yesterday - or I should say thought of you again - when I took a trip through Connecticut to look [illegible].

On [illegible] Mrs. Sheeler [illegible] ill [illegible] home [illegible] finance [illegible] bri[illegible] ment. [illegible] with you.

Hoccum [illegible] selling through the [illegible] painting by him [illegible] special price. [illegible] by Burns' painting [illegible] visited him, [illegible] just been sold [illegible] is [illegible] York, "America", "Upper Deck", [illegible] flower printing you had on exhibition. I am sending you the photographs I have on hand. Perhaps you can be instrumental in making two people happy - Sheeler and the purchaser - at the same time adding a commission to your swelling fund.

I just [illegible] a sum of money and am enclosing a $50.00 check to be added to the deficit. I believe it leaves only $50.00 balance.

Please give my love to Mrs. Harris and to all the other nice Detroiters, including yourself.

Sincerely yours,

GH;nrc.

Carlisle Pa Jan 19. 1933

Mrs Halpert

Dear Lady:

I have gathered in lately an early crude painting. It is St Matthew painted on a pine wood panel that once adorned the pulpit of an old church here in the Cumberland valley. The size over all is 30 by 25 inches. I am asking $15.00 for it if interested in it I will send it to you on approval. Also a shimmel rooster size 5 in high & 8 ins from breast to tail. Price 7.00

Respt Yours

John P Miller

126 East High St

Carlisle

Pa

THE MUSEUM OF MODE

ALFRED H. BARR, JR., DIRECTOR
ALAN R. BLACKBURN, JR., EXECUTIVE SECRETARY

11 WEST 53RD STREET
NEW YORK
TELEPHONE: CIRCLE 7-7471
CABLE ADDRESS: MODERNART

January 19, 1953

Dear Mrs. Halpert:

When the objects from the Folk Art exhibition are safely returned to you will you kindly sign the enclosed receipt and return it to me at the Museum.

Very sincerely yours,

Alice Mallette
Registrar.

Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13 Street
New York City

DIVISION COLLECTIONS
PHILADELPHIA MUSEUM, FAIRMOUNT
STUDY COLLECTIONS
MEMORIAL HALL, PARKSIDE AVENUE
RODIN MUSEUM
THE PARKWAY AND 22ND STREET

PENNSYLVANIA MUSEUM OF ART

TELEPHONES
MEMORIAL HALL, SHERWOOD 1
OTHER TELEPHONES, POPLAR 6900
CABLE ADDRESS
PENNMUSEUM

Fairmount, Philadelphia.

January 19, 1933.

Mrs. Edith Gregor Halpert,
American Folk Art Gallery,
113 West 13th Street,
New York.

Dear Mr. Halpert:

Thank you for your kind letter of January 16th.

We, too, are happy that we are to show the collection of American Folk Art, so many pieces of which were assembled by you. Mrs. Rockefeller, who, as you know, modestly does not wish her name attached to the material, expressed her wish that in each of the local showings which are now in view, her collection should be supplemented by material owned locally, rather than by supplementary material shown in New York. Thus the collection would vary more at each place, and the interest of the local collectors and lenders would be stimulated.

Accordingly, we are not borrowing any supplementary material outside of Philadelphia, but shall add to the show a number of figures by William Rush, as well as much from the Museum'w own reserves.

I have been exceedingly interested to see the photograph by Raphaelle Peale which you sent on. It is indeed a striking work and just what would be admired and appreciated today.

Sincerely yours,

Fiske Kimball

FISKE KIMBALL
Director

HARVARD UNIVERSITY
FOGG ART MUSEUM
CAMBRIDGE, MASS., U.S.A.

January 20, 1933

The Manager
American Folk Art Gallery
113 West 13th Street
New York, New York

Dear Madam:

I have received your bill for fourteen dollars for the Plaster Rooster, with painted decorations. Enclosed please find check for the same.

It was very nice of you to say that the insurance would take care of the damage which I did to the little figurine of a woman when I was in your gallery yesterday, but I cannot help feeling a certain responsibility for it. So I write to say that if you find it is entirely impossible to repair the object so that it will be salable, I wish that you would let me know and at some future time I can come in to see you about the possibility of exchanging the rooster for it; in that case, of course, I should expect to pay something more in addition.

Yours sincerely

Edward W Forbes

January 20, 1933

Mr. Carl Lindborg
500 Pembroke Avenue
Lansdowne, Pa.

Dear Mr. Lindborg:

We would be interested in acquiring the Hicks landscape which you left with us if you could make a reduction on the price. For the quality of the painting, I feel the figure is too high and unless you can do better it would be hardly worth our while to make an investment in these hard times.

Please wire your lowest price and I shall reply by telegram so that the matter may be settled this week as you wish.

Should we agree on the price, won't you please send me all the data you have on this picture? You mentioned some correspondence you had on hand.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

January 20, 1933

Mrs. Elie Nadelman
Riverdale-On-Hudson
New York

Dear Mrs. Nadelman:

I have shown the Washington portrait to two clients, both of whom like the painting but claim that they are in no position to make such acquisitions at the present time.

If you can leave the painting here until the middle of next week, I expect a client here who is more likely to be definitely interested in the painting. It is very difficult to get high prices at this moment. Perhaps if you were willing to let it go for $1000 there would be a better opportunity to dispose of it.

I look forward to hearing from you

Sincerely yours,

Edith Gregor Halpert
Director

Wm R. Nelson Gallery
Kansas City, Mo
Mrs Chott.

January 20, 1933

Mr. Harold L. Parsons
Hotel Waldorf-Astoria
50th Street and Park Avenue
New York, N. Y.

Dear Mr. Parsons:

It was a great pleasure to meet you and I enjoyed showing you our exciting material. I think it would be stealing a march to have a folk art collection in the Kansas Museum before all the other museums become conscious of its importance and try to duplicate important material of which there is little available. The Worcester Museum has some very fine paintings and the Whitney Museum has a collection of "Provincial Art", including, with the exception of two or three carvings, paintings only and of a much later period.

I am sending you some material on Edward Hicks and on Raphaelle Peale. I thought you might be interested in reading this before seeing the pictures again, as folk art is an entirely new problem with very little written available. The Modern Museum catalogue has a comprehensive foreword and some very interesting descriptive material in conjunction with smaller items to those selected by you.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

January 20, 1933

Mr. Frederic Newlin Price, President
Ferargil Galleries, Inc.
63 East 57th Street
New York, N. Y.

Dear Mr. Price:

Thank you so much for the book. It is a fascinating and important document.

After leaving your gallery last week I was so enthusiastic about the small "Macbeth and the Witches" that I immediately communicated with a client who is interested in seeing the painting. I got the impression when talking to you that the price was somewheres in the neighborhood of $1000. However, the memorandum bill gives a figure of $3000. As the only possibility for a sale to this client is on the basis of a very special price, will you please let me know what the lowest figure will be for cash.

Sincerely yours,

Director

Edith Gregor Halpert
mrc.

EDSEL B. FORD
DEARBORN

Jan. 20,
1933

Mrs. Edith Halpert,
New York City.

Dear Mrs. Halpert:

The Commission of the Detroit Institute of Arts was very glad to loan the Karfiol painting for the exhibition which is being held in your gallery.

I hope that I shall have the occasion to be in New York during the exhibition, so that I may have the pleasure of seeing it.

Yours sincerely,

Edsel Ford

EBF:B

January 21, 1933

Mr. Walter E. Cooley
542 Dickinson Street
Springfield, Mass.

Dear Mr. Cooley:

In looking through our files, I came across the enclosed photographs. I thought you might like to have them.

Mrs. Halpert asked me to say that when she is in your neighborhood, she will drop in.

Sincerely yours,

Secretary

THE COLUMBUS GALLERY OF FINE ARTS

EAST BROAD STREET AT WASHINGTON AVENUE

COLUMBUS, OHIO

January 21, 1933

Miss Edith G. Halpert, Director,
The Downtown Gallery,
113 West 13 Street,
New York, N. Y.

My dear Miss Halpert:

We wish to acknowledge your letter of the 19th, also the catalog of the "American Print Makers".

As Mr. Bolander is no longer our director, and inasmuch as we are operating with volunteer committees we have referred your letter to Professor Thomas E. French, Dept. of Engineering Drawing, Ohio State University, who is the Chairman of the Print Committee.

Very truly yours,

Richard L. Smith

Executive Secretary

RPM

MRS. ELIE NADELMAN
RIVERDALE - ON - HUDSON
NEW YORK

Dear Mrs. Halpert;

Thank you for your letter. Though I feel (as I am sure you do too) that the price I am asking for the Washington is very reasonable, a unique portrait, I shall leave it to

you, to do the very best you
can for me.
Perhaps you could get $1250?—
Thanking you very much
for your trouble in this matter,
Sincerely yours
Frola M. Gadelman.

January 22, '33.

~~HOTEL JOHNSTOWN~~
~~JOHNSTOWN~~
~~NEW YORK~~
32 North Water Street,
New Bedford, Mass.
January 23, 1933.

Miss Edith Gregor Halpert,
American Folk Art Gallery,
113 West 13th St.,
New York City.

My dear Miss Halpert:

Thank you for your letter of December twenty-ninth, 1932 in reply to my communication of December twenty-seventh. I regret to advise you that my father passed away on January twelfth.

I have stored in a suitable place all the wood carvings with reference to which you and my father were corresponding.

As you are aware, my father had photographs taken of the various units of the wood carvings and loaned you the negatives in the early part of September, 1932. You had some of the photographs printed and was kind enough to send my father a print of each under date of September thirteenth. As I am desirous of having a number of prints made I would thank you very kindly if you would forward the negatives to me as soon as possible and when you do so, please advise me if you would like some additional prints. If so, I would have them made at the same time I secure mine and will furnish them to you at the exact cost to me.

Thanking you for giving this your usual prompt attention, I am

Very truly yours,

Whaling City Antique Shopp.

FC/B

Frank Carr.

Lansdowne - Pa.
Jan. 23 - 1933

Dear Mrs. Halpert:-

Enclosed you will find a brief statement referring to the history of the landscape by Hicks. The picture had been in the Peedom family since its creation for Charles Peedom, a close friend of Edward Hicks. The elder Peedom had told Mrs. Knight, his granddaughter, that prior to painting the landscape Hicks had used the panel to experimentation with colors as may still be seen on the reverse side and that the frame was made by Hicks in his sign-painting and carriage shop in Newtown. I purchased the picture directly from Mrs. Knight in whose home it was then hanging and shortly afterwards brought it to you. It has not been shown commercially to anyone.

Hoping this data will be helpful,

Sincerely yours,
Carl Lindberg

THE COLUMBUS GALLERY OF FINE ARTS
EAST BROAD STREET AT WASHINGTON AVENUE
COLUMBUS, OHIO

January 23, 1933

Miss Edith Gregor Halpert, Director,
The Downtown Gallery,
New York,
N. Y.

My dear Miss Halpert:

We wish to acknowledge your letter of the 17th addressed to Mr. Jones, who has turned it over to this office for reply.

When the bronze cast of "The Spirit of the Dance" is made we should like to know what the shipping weight will probably be and what the probable expense for express will be.

We likewise are interested to know what charge would be required to cover the cost of insurance.

Upon receipt of the above information, we will be in a better position to talk about dates and other exhibition plans.

Very truly yours,

Delight Smith

Executive Secretary

PAUL LAMB
ATTORNEY AND COUNSELLOR AT LAW
1780 UNION TRUST BUILDING
CLEVELAND, OHIO

January
Twenty-third
1933

Mrs. Edith Halpert
113 West Thirteenth Street
New York City

Dear Edith:

I have your sassy letter and in order to prove to you that I am not snooty I will drop in to see you this weekend.

I expect to be in New York this Thursday night as I have a case in Federal Court Friday morning and will try and give you a ring that afternoon.

Incidently, this will be the first time I have been in New York for nearly a year and a half, so I haven't been holding out on you.

Sincerely,

Paul.

PL:RD

January 25, 1933

Mr. Edward W. Forbes
Fogg Art Museum
Harvard University
Cambridge, Mass.

Dear Mr. Forbes:

Thank you for your check.

Please do not disturb yourself about the chalk are figure which [illegible] damaged. You know I helped you break this small object which is now being repaired. We have an excellent "repairing specialist" who will put this object into good condition. The saleability is not affected to any extent by repairs as [illegible] still [illegible] persons who have more faith in an object's antiquity if it has not withstood the ravages of time.

Within the next few days I shall [illegible] have available on the tradition of [illegible]. In Mr. Cahill's foreword he touches upon this but we have more material available.

It was a great pleasure to meet you and I hope that some time in the future you will pay us another visit.

Sincerely yours,

Director

Edith Gregor Halpert
mrc.

January 25, 1953

Mrs. Elizabeth H. Bason
[illegible] Dunmin; Also
Madisonville, Cincinnati
Ohio

Dear Mrs. Bason:

[illegible] received a letter from Annette Covington regarding a painting, a [illegible], by an American artist.

It is impossible for us to [illegible] conditions [illegible] to be in [illegible] whatever of the painting. From the description it sounds very [illegible] painting or at least [illegible] to whatever. It is [illegible] that I can get to Cincinnati or we someone be painted with the type of material which [illegible] call on the [illegible] to see this work.

If there is any possibility of [illegible] a photograph to us I shall be glad to consider it.

Sincerely yours,

Director
[illegible]
mrc
copy to Annette Covington

January 25, 1933

Miss Anna Kelly
10 West 54th Street
New York, N. Y.

Dear Miss Kelly:

I am enclosing some correspondence regarding a painting which sounds very interesting but which I cannot be judged merely from the thrilling description and irrelevant data furnished in the letter. I thought you might be interested in seeing a sample of the correspondence we get from the descendants of American folk artists or sitters for them.

Sincerely yours,

Director

Edith Gregor Halpert
mrc.

P. S. I have just come across some correspondence which I am returning, regarding which I spoke to you a short time ago.

January 25, 1933

Mr. John P. Miller
126 East High Street
Carlisle, Pa.

Dear Mr. Miller:

I shall be glad to have sent on approval the painting referred to in your recent letter. You might include the Schimmel rooster.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

January 25, 1933

Mrs. John D. Rockefeller, Jr.
10 West 54th Street
New York, N. Y.

Dear Mrs. Rockefeller:

In accordance with your wishes I have selected the outstanding prints which appeared in the American Print Makers exhibition. A number of lithographs and etchings by artists previously not presented to you are also included.

There is quite a large group in all and I thought you might wish to keep them for some time and look at them at your leisure. There is no special hurry in returning them.

At the same time I am sending you a portrait of George Washington which belongs to the Madelman collection. This is a painting Mrs. Madelman did not wish to sell previously but evidently, she is in urgent need again. The price is $500, to meet from her former price of $700. The subject is such an unusual presentation of a very popular subject and such an excellent original conception that I thought it would interest you.

Sincerely yours,

Director

Edith Gregor Halpert
mrc.

January 26, 1939

Mr. Harvey Wiley Corbett
Graybar Building
New York, N. Y.

Dear Mr. Corbett:

Mr. John Storrs wrote me recently to say that he had promised to send you some photographs of his sculpture, particularly that related to architecture.

Some time ago I [illegible] with me a book of photographs in which were included a number belonging to Mr. Storrs. May I refer you to that book.

No doubt you know that he has done some important work for the World's Fair recently and has very often cooperated with progressive architects, particularly in relation to modern buildings.

I hope that you will give him an opportunity to work with you in the near future.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

Galleries
37 East 57th Street
Telephone Regent 7722

FERARGIL
INCORPORATED 1915
NEW YORK

Jan 20/33

Dear Mr Halpert/

Your understanding is quite correct – the little "Macbeth and the witches" can be sold by you to net me no less than $150, seven hundred and fifty dollars. Its regular price is $3000 – which is temporarily changed to raise cash – Thanks for the kind words. sincerely.

Arthur B.

Edith Gregor Halpert
113 W 13th New York

January 26, 1933

Mr. [illegible] L. Gough
[illegible] Street
Bridgeport, Conn.

Dear Mr. Gough:

[illegible] in [illegible] of colors [illegible] in velvet [illegible] as curving [illegible] in collection.

If you have anything in view with us please let me know.

[illegible] for travelling expenses if you short of funds.

Sincerely yours,

Director

with bros of [illegible]
nrc

January 20, 1933

Mr. Preston Harrison
Hotel Knickerbocker
900 Block North
Chicago, Illinois

Dear Mr. Harrison:

I am sorry that I [illegible] to reply to your letter [illegible] check.

While [illegible] have been [illegible] conditions and [illegible] America is beginning to [illegible] of Marfield's work [illegible] and [illegible] painter [illegible] this sounds [illegible] to deny it [illegible] his present work. [illegible] so far away as [illegible] show.

[illegible] I hope [illegible] business is improving or [illegible] ways the latter wish is a good one.

Oh strange thing about all this [illegible] business is that there really is a greater interest, certainly in the east, in the hand work of man. The further we progress into the machine age, the more appreciation there seems to be for hand-craft. This reaction is no doubt a natural one and it may all be for the best. Amen!

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

C. K. JOHNSON
Early American Portraits
AMERICAN ANTIQUES
PAINTINGS AND PRINTS
352 WEST PUTNAM AVENUE, GREENWICH, CONN.
Phone 2166-R

Jan. 26. 33.

Mrs E. F. Halpert.
113 W. 13 Str
New York.

Dear Madam:

Enclosed find another photo. of the iron figure of G. Washington. price $175.
We do not have any pictures on velvet at present.

Very truly
C. K. Johnson.

January 26, 1933

Mr. Joseph Breck
Metropolitan Museum of Art
82nd Street and 5th Avenue
New York, N. Y.

Dear Mr. Breck:

Under separate cover I am sending you a photograph of a tapestry by Marguerite Zorach with whose work you are familiar.

Some years ago you indicated an interest in her work. She has made a number of embroidery tapestries since, but in every case on a commission. Mr. and Mrs. Ralph Jones of Scottsdale have a very handsome example, completed three years ago. Mrs. John L. Loomis Schaller, Jr. has just received one commissioned three years ago.

The "Circus" is the only one available for purchase. I should very much like to have you see this remarkable embroidery tapestry - unique in contemporary art. Mrs. Zorach has made a contribution to native art and deserves the recognition of our most important museum. I should be glad to send you the "Circus" so that you may have an opportunity to see the original instead of judging the work from a photograph which is so inadequate.

I look forward to hearing from you soon.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

THE METROPOLITAN MUSEUM OF ART
NEW YORK

CABLE ADDRESS
METMUSART

OFFICE OF THE DIRECTOR

January 27, 1933.

Mrs. Edith Gregor Halpert,
Director, The Downtown Gallery,
113 West 13th Street,
New York, N. Y.

Dear Mrs. Halpert:

Shortly after the receipt of your letter of January the 11th in regard to the Zorach statue, Mr. Breck, in whose department American sculpture is administered in this Museum, visited The Downtown Gallery and saw "The Spirit of the Dance".

While if you desire it Mr. Breck and I would be willing to submit the statue to our Trustees, at the same time we do not believe that the Board would consider it advisable to acquire this particular example to represent Mr. Zorach in the Museum.

I must apologize for not having written to you sooner, but I have been out of my office for some time with the "flu".

Yours most sincerely,

H. E. Winlock,
Director.

HEW:M

D.I.V.

AFA

January 28, 1933

Mr. LeRoy Comp
164 East Main Street
Carlisle, Pa.

Dear Mr. Comp:

We received your three carvings which we had selected from photographs submitted by you.

Upon looking at these figures closely we are not convinced of their antiquity. As a matter of fact we feel reasonably certain that the "Tiger" and the "Man on Horseback" are recent carvings.

Since we specialize only in early American art we are returning the two and are keeping the "Bird" which fits in with our collection. I am sorry I caused you this trouble but it is difficult to tell from photographs. Will you always bear in mind that we are only interested in old objects, dated not later than 1860.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

5558 Dunning Place
Madisonville, Cin. O.
January 28, 1933.

Mrs. Edith Gregor Halpert, Director.
American Folk Art Gallery,
113 West 13th, St.
New York City.

Dear Mrs. Halpert:

Your letter 1/25/33 received regarding a painting by an Early American Artist owned by Annette Covington.

As Miss Covington did not seem disposed to send a photograph of her painting, I suggested she should show the painting to Mr. Walter Siple, Director of the Cincinnati Art Museum, and get his opinion, which she did.
Mr. Siple was very much interested in the Painting and advised Miss Covington to have it cleaned which would entail an expense of seventy five to a hundred dollars , but he thought it would bring out the back [illegible]d and the dress enough to make it worth while and then take the Painting to New York personally.

Mr. Siple took notes she said during the interview probably if you wrote to him he would recall it.

Miss Covington is from a good old family here thoroughly reliable, and quite a reputation for her pen and ink sketches, as well as a Baconian and delivers lectures on this subject.

This has aroused my interest in Folk Art and I hope on my next trip to New York to have the pleasure of meeting you at the Gallery.

Sincerely yours,

Elizabeth H. Hagen

January 28, 1953

Miss Mary Nourse
10 East 54th Street
New York, N. Y.

Dear Miss Nourse:

In accordance with our recent conversation I am giving you the data I have on the Edward Hicks' Landscape recently acquired by Mrs. Rockefeller.

Lydia L. Knight of 101 Congress Street, Newtown, Pa., states that "this landscape painted by Edward Hicks for my grandfather Charles Leedom was inherited by me."

The picture has been in the Leedom family since it was especially painted for Charles Leedom by his close friend, Edward Hicks. The elder Mr. Leedom had told Mrs. Knight, his granddaughter, that prior to painting the landscape Hicks had used the panel to experiment on, with colors as may still be seen on the reverse side. The frame was made by Hicks in his sign-painting shop in Newtown. The painting has never left the Leedom family from the time it was painted and given to Mr. Leedom by the artist himself.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

vanity fair ONE OF THE CONDÉ NAST PUBLICATIONS

FRANK CROWNINSHIELD, EDITOR
CLARE BOOTHE BROKAW, MANAGING EDITOR
JEANNE BALLOT, EXECUTIVE EDITOR
M. F. AGHA, ART DIRECTOR

January 28, 1933

Dear Miss Edith,

I have apparently done a very stupid thing. I forgot to give you credit for the Brook picture under the picture itself. I meant to do this, but old age, worry about money, falling arches and a general senility all helped to make me forget it.

I have accordingly given you special credit for it on our Editor's Letter Page, just next to the contents of the magazine.

All my apologies, regrets and good wishes,

Faithfully yours,

Frank C

Mrs. Edith Halpert
Downtown Gallery
113 West 13 St.
New York City

GRAYBAR BUILDING, 420 LEXINGTON AVENUE, NEW YORK · TELEPHONE-MOHAWK 4-7500

AFA

January 30, 1933

Buck's County Historical Society
Doylestown, Pa.

Gentlemen:

We are very much interested in the plaster or chalkware figures and animals made by the early Pennsylvania-Germans and would appreciate any information you could give us concerning their manufacture. Has your Society published anything concerning chalkware?

The only books in which we have found references to this subject are G. F. Dow's "Arts and Crafts in New England", Richardson Wright's "Makers and Makers in Early America" and two articles in the magazine, "House and Garden" by Mr. and Mrs. E. G. Gould.

I thank you.

Sincerely yours,

THE AMERICAN FOLK ART GALLERY

by

Copy to
Mr. Henry Cornemann
Pa. German Society
1500 Walnut Street
Philadelphia, Pa.

Mr. Horace Mann, Curator
Doylestown Museum
Doylestown, Pa.

January 30, 1933

Mr. Harold T. Parsons
Hotel Waldorf-Astoria
50th Street and Park Ave.
New York, N. Y.

Dear Mr. Parsons:

I collected some material in connection with the paintings which were purchased for the Kansas Institute of Art.

There is so little data on early American art by anonymous painters and sculptors that we had to do a tremendous amount of research work to obtain the information we have. From time to time, we discovered data. Should anything related to the material you selected turn up, I shall send it on to you. In the meantime, what little information I have will be of interest to you. The foreword to the catalogue published by the museum of modern art refers to the various types of technique pursued by these artists and will be of value to you.

I am sending you also some photographs of which we had negatives. If you wish negatives they can be sent to the museum so that additional photographs can be printed when desired.

A temporary bill is being sent to you as a record until billing instructions are received from us.

Please accept our thanks for your cooperation. You are to be congratulated for being the first museum officially to recognize the importance of such material in the American art tradition. If we have your permission, this fact will be given the proper attention. Of course, we shall send out no publicity unless it corresponds with your wishes.

I look forward to seeing you again soon.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

LeRoy Comp
Dealer in Antiques
154 N. High Street
Carlisle, Penna.

Feb 1-1933

Dear Mrs Halpert

Received your Letter of 28-1933

Thanks for the check for the Sea gull
you were saying that you did not think that
the tiger & the man on the Horse was old ones
But they were the old chinnel Carvings But
they were well cared for and that is why the
tiger & the man on the horse Looked that way
they may of Looked new to you as you know
if they would not of Been the Real old
Carvings I would not of Put my money in them
But of corse it is my duty to please you
and will try to do that all the time

Sincerely Yours
LeRoy Comp

February 1, 1935

Miss Delight Smith
Columbus Gallery of Fine Arts
East Broad Street at Washington Ave.
Columbus, Ohio

Dear Miss Smith:

When the "Spirit of the Dance" is cast in bronze I shall give you the information requested in your recent letter.

It is our intention to have a celebrational Lecture during the "Dance" as present state - master - and will be on when the show closes.

Sincerely yours,

Director

Faith Dreyfor - Report
mrc.

HARVEY WILEY CORBETT, F.R.I.B.A., F.A.I.A.
WALLACE KIRKMAN HARRISON, A.I.A.
WILLIAM HENRY MacMURRAY, A.I.A.
CHARLES FREDERICK GARLICHS, A.I.A.

CORBETT · HARRISON AND
MacMURRAY · ARCHITECTS
ONE HUNDRED AND THIRTY
WEST FORTY SECOND STREET
BUSH BUILDING NEW YORK CITY

LONDON OFFICE
BUSH HOUSE
H. ROGERS HOUCHIN, F.R.I.B.A.
ASSOCIATE

Corbett

February 1, 1933

Miss Edith G. Halpert
The Downtown Gallery
113 West 13th Street
New York

Dear Miss Halpert:

I want to acknowledge your letter of January 26 to Mr. Corbett.

Mr. Corbett will refer to the photographs of Mr. Storrs' work which are at the Rockefeller Center office and will be glad to give him consideration if an opportunity occurs.

Very truly yours,

CORBETT, HARRISON & MACMURRAY
By Mildred Hartwoath
Secretary to Mr. Corbett

THE METROPOLITAN MUSEUM OF ART
NEW YORK

OFFICE OF THE SECRETARY

February 1, 1933

Madam:

In reply to your communication of recent date, I beg to say that after careful consideration, it has been decided not to take advantage of the opportunity to make the purchase which you offer to the Museum.

Respectfully,

H. W. Kent

Secretary

Miss Edith Gregor Halpert
The Downtown Gallery
113 West 13th Street
New York City

Photograph returned under
separate cover

Ald 2-4-32

February 2, 1955

State Tax Commission
Department of Taxation and Finance
Albany, New York

Attention Mr. [illegible]

Gentlemen:

We appreciate the information contained in your letter of January 14th, particularly with reference to the position of the Federal Courts on the question of the tax. However, it seems to us that in all fairness to a corporation which has been incorporated in the latter part of October (as a result of our attorney's having should have incorporated the organization after October first) and which has paid a corporation tax, that the corporation should not be required to pay the state an additional [illegible] because the law you quoted is exacting in its requirements.

Inasmuch as our [illegible] have been filed for the last six months, we would appreciate your action on our [illegible] to adjust the [illegible] we would be required to pay this additional $25.00.

Thank you.

Sincerely yours,

The American Federation of Artists

By

February 3, 1933

Mr. William Ivins
Metropolitan Museum of Art
New York, N. Y.

Dear Mr. Ivins:

It was indeed an oversight not to quote the price of the Coleman lithographs, in my letter.

The individual price range is from $20 to $25 each, making the set of twelve total $250 at the original price. Several of the prints have, of course, been increased. However, as I explained in my former letter, I am not to see Coleman represented in your collection and shall be glad to reduce the price to $200 net or $275 for the entire set of seventeen - an average price of $16 for each print.

I am taking the liberty of sending the lithographs to you on approval as I feel that they are the most convincing argument.

I hope that they will remain at the Metropolitan Museum.

Sincerely yours,

Director

February 4, 1933

Mrs. Elizabeth [illegible] Hazen,
5966 Dunning Place,
Madisonville,
Cincinnati, Ohio

Dear Mrs. Hazen:

I shall follow your suggestion re [illegible]
Diplo.

If [illegible] would give [illegible] order
[illegible] of [illegible] or [illegible] old
fit into our collection.

Cordially yours,

Director

Editor [illegible]
[illegible]

HARVARD UNIVERSITY
FOGG ART MUSEUM
CAMBRIDGE, MASS., U.S.A.

February 6, 1933

Miss Edith Halpert
American Folk Art Gallery
113 West 13th Street
New York New York

Dear Miss Halpert:

Thank you very much for yours of February 3rd and for the information you have given me about the chalkware which interests me.

After I have heard that the statue has been repaired, I shall be glad to look at it when I am in New York.

Yours sincerely,

Edward W. Forbes

P.S. The photographs of the Sheeler has not yet come
E.W.F.

810 North Sixth St.,
Harrisburg, Pa.
February 6, 1933.

The American Folk Art Gallery
Mrs. E.G. Halpert Director
113 West 10th St.,
New York City.

My dear Mrs. Halpert:

I sent you by parcel post a carving of Rooster. I secured it from a man that had a hotel across the river from Harrisburg. According to his story, a man came around and stayed at the hotel and while there carved this figure. This is all I know .

If you are interested , I can sell for ten dollars.;otherwise you can return to my address at your convenience.

I am hoping t have some primitive paintings real soon. One is a small miniature 4by 5 inches of a little girl holding a rose. It is dated 1814. Of course there is an unce tainty and the party may change her mind.

Very truly yours,

S.B. Hummel

LeRoy Comp
Dealer in Antiques
154 E. High Street
Carlisle, Penna.

feb 9th 1933

Dear Mrs Halpert

In Regards to the two Carvings that you Returned to me the Horse & the Soldier was all Right But the tigar end of his tail was Broken off and I put a Claim in at the post office so he filled out a paper for a claim i put in for 15 dollars as it can Be fix so the price was 25 dollars so he said the claim will Be from New-York so if anyone comes to see you that you will know about it

Sincerely Laura
Leroy Comp

February 8, 1933

Mr. C. K. Johnson
[illegible] West Putnam Avenue
Greenwich, Conn.

Dear Mr. Johnson:

[illegible] wrote me [illegible] to the effect that [illegible] of [illegible] $175.

We [illegible] and should be [illegible] If you have any other items of interest [illegible] them along for our [illegible].

Sincerely yours,

Director

Id'b. Gre or Aldport
mrc.

NEW YORK
116 JOHN STREET
CABLE ADDRESS
"ARLEECOT"
NEW YORK
TELEPHONE
BEEKMAN 3-0260

ALBERT R. LEE & CO. INC.

SURVEYORS, APPRAISERS & ADJUSTERS

116 JOHN STREET

NEW YORK

BUFFALO
ELLICOTT SQ BLDG
CABLE ADDRESS
"ARLEECOT"
BUFFALO
TELEPHONE
CLEVELAND 4224

February 8, 1933.

IN REPLY REFER TO
R. #107409-KWP

Downtown Galleries,
113 West 13th Street,
New York, New York.

Gentlemen:- Attention - Mrs. Halpert

We hereby confirm having requested that you arrange to obtain for account of Underwriters, the cast iron George Washington statue, identical to the one originally sold by you to Mrs. Rockefeller.

You can arrange, of course, to have the statue delivered to Mrs. Rockefeller wherever she has advised you that she wishes to have it.

We understand that the cost to us will be $365.00 net, which amount you may bill the Federal Insurance Company sending the bill to us for attention.

As advised you by telephone, the original statue has been restored and is now in the premises of W.S. Budworth & Son, 424 West 52nd Street, where it may be inspected.

We would be pleased to have you look this over and advise us what price you would be willing to pay for it.

Very truly yours,
ALBERT R. LEE & CO. Inc.,
By Kingsman W. Putnam

KWP-FG

THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR
ALAN R. BLACKBURN, JR., EXECUTIVE SECRETARY

11 WEST 53RD STREET
NEW YORK
TELEPHONE: CIRCLE 7-7587
CABLE ADDRESS: MODERNART

8 February, 1933

Mrs. Edith G. Halpert,
American Folk Art Gallery,
113 West 13th Street,
New York, N. Y.

My dear Mrs. Halpert:

We are sending you herewith a package containing sixty-one photographs of items in the Exhibition of Folk Art.

In checking over the list which you sent in your letter of January 25th, we found that certain prints which you especially want were not on hand in this office. We have, therefore, asked the photographer to deliver to you the 23 prints needed to complete your list. They should be in your hands in a few days.

Your list included 57 numbers, and we have added prints from our stock to complete the total of 84 needed to complete the exchange. We hope that this is in accordance with your wishes.

May I again express to you our deep appreciation of your help in connection with the Folk Art Exhibition.

Yours very sincerely,

Alan R. Blackburn Jr.

Executive Secretary

ARB/HM

SMITHSONIAN INSTITUTION

UNITED STATES NATIONAL MUSEUM

WASHINGTON, D. C.

February 8, 1933.

Mrs. Edith Halpert,
113 West 13th Street,
New York City, New York.

Dear Edith:

I expect to be in New York over the coming week-end, and hope you will be free for dinner and the theater on Saturday night. I will phone you Saturday morning. Looking forward to seeing you, I am

Always sincerely,

J. Townsend Russell

JTR:M

J. Townsend Russell

February 10, 1935

Mr. Frank Carr
32 North ater Street
New Bedford, Mass.

Dear Mr. Carr:

I am so sorry to hear the bad news and extend my sincere sympathies to you.

In accordance with your request I am sending you the negatives which you [illegible] you enough to load me. I have an adequate number of prints on hand at the present time. Just as soon as business difficulties improve I shall make a other effort to place some of the carvings which I consider most interesting.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

February 10, 1933

Mr. Herbert Winlock, Director
The Metropolitan Museum of Art
Fifth Avenue and 82nd Street
New York, N. Y.

Dear Mr. Winlock:

Thank you for your very kind letter.

I am sorry that you have been ill and hope that you have completely recovered from the very fashionable flu which has affected us even in this part of the town.

I appreciate your attitude regarding the Zorach figure, "Spirit of the Dance" but at the same time would like to take advantage of your offer to show it to the trustees. At the present time the figure is on route to the Architectural League where it is being given the place of honor in the forthcoming exhibition. When the show closes, Mr. Zorach expects to have a bronze cast made as the plaster is too fragile for transportation. I shall be very glad to send the figure to the Metropolitan Museum when the cast is finished by Mr. Zorach. In the meantime, if any of the trustees are interested in seeing the "Spirit of the Dance" in the plaster form, they can do so at the Architectural League, whose show opens on February 15th.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

THE METROPOLITAN MUSEUM OF ART
NEW YORK

DEPARTMENT OF PRINTS

10 February 1933

Dear Mrs. Halpert:

Many thanks for your kind letter of the 3rd giving the prices etc. of the Coleman prints. After thinking the matter over with some care I have reluctantly come to the conclusion that except for a price very much less than those quoted by you, it is not advisable for us to buy the set of Mr. Coleman's prints.

Faithfully yours,

Wm Ivins Jr.

Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13th Street
New York

February 11, 1953

Mrs. Elie Nadelman,
Riverdale-on-Hudson,
New York,

Dear Mrs. Nadelman:

I had hoped to have some definite information for you daily and, therefore, did not communicate with you sooner.

The client you mentioned during our conversation has been ill all this time and the secretary did not wish to have the matter reopened until it had been seen. I now hope that it will be decided today, when I shall phone you regarding the decision immediately. If you have someone else in mind to whom you should like to show this painting, please do not let me interfere. Selling pictures is a very delicate matter, not so much in the past, and we have to bide our time rather than force a negative decision by pushing the client.

I think you understand the situation and realize that I am willing to do my effort.

My very best regards to you and Mr. Nadelman.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

February 11, 1933

Miss Mary Nourse
10 West 54th Street
New York, N. Y.

Dear Miss Nourse:

I thought that the enclosed would be of interest to you and I doubted whether this publication is among your subscriptions.

A very [illegible] of the Mrs. John D. Rockefeller Chair [illegible] Mr. Rockefeller has [illegible] reading this new magazine, published by a group of young artists.

Kind regards,

Director

Edith Gregor Halpert
nrc.

February 11, 1933

Mr. Harold W. Parsons
Hotel Waldorf-Astoria
Park Avenue & 50th Street
New York, N. Y.

Dear Mr. Parsons:

When you were at the gallery you mentioned that you were interested in early American furniture.

While we do not handle anything of antique nature I know of a magnificent table, said to have been used by William Penn. This is a very rare piece and at one time was held at an enormous price.

It belongs to Charles Sheeler, one of our painters, who, due to present financial conditions, will sell it at a very low price. If you are interested I shall be glad to send you further details. In the meantime, snapshots are being enclosed.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

February 11, 1963

Mrs. John D. Rockefeller, Jr.
10 West 54th Street
New York, N. Y.

Dear Mrs. Rockefeller:

I am enclosing a copy of the material listed in the catalogue of the American Art Association in connection with the Ralph Earl.

You will note that the painting was originally in the hands of Charles of London and was sold as a Ralph Earl. As I advised you during your visit I had my doubts about this painting, and therefore, suggested having Mr. Wehle look at the canvas. He was kind enough to call here a few days ago.

He agreed that parts of the painting are characteristic of Ralph Earl - the painting of the dress, the dress on the lower part of the boy - but felt that the heads were far flat in character. Ralph Earl spent a number of years in England and his work differs in relation to his immediate influences. In looking through the file at the Frick Library, there are so great distinct styles. That of the "Carpenter Boy" is repeated in very few examples as they were among his early American works. The paintings produced in England are much more flourishing and polished in style and have practically no trace of the American manner in which he used exclusively, the characteristic background for the sitter. His final period is characterized by an almost complete loss of the stiffness and crude drawing.

While the "Family Group" may be the intermediary period where the English scene and fashionable rendition of heads was combined - drawing and sincere painting in the dress exemplified in the American period. It is possible that the painting was not by Ralph Earl at all. Mr. Wehle was of the latter opinion.

The painting itself is so interesting an example of 18th century painting and has such interesting pictorial quality that I personally was willing to chance the purchase at the low price it brought at the auction, figuring on the basis of a painting rather than a signature. If you prefer not to own a painting of questionable authenticity, I shall be glad to take back the "Family Group". Please let me know and I shall act in accordance with your wishes in the matter.

Mrs. John D. Rockefeller, Jr. February 21, 1933

This morning I received a letter from the Albert R. Lee Company, confirming a telephone conversation regarding the George Washington lawn figure. They have asked me to purchase a duplicate and I have finally traced one which is in excellent condition and is now being cleaned of all paint. I mentioned to Miss Kelly my experience regarding a similar lawn figure which was offered to me for $120 and then reduced to $80. When I saw the figure I was convinced that in spite of its complete similarity in form it was a new manufacture. One of our scouts went on a sleuthing trip and finally located the foundry, near Albany which is making recasts on a wholesale basis, selling them at $80. The recasts which are really very clever forgeries have been wisely distributed throughout the New England territory and will probably appear in collections shortly.

It is fortunate that we started long before the present popularity of folk art, as many reproductions will appear in the market soon - not unlike the quantities of early American furniture and glass sold on a wholesale scale during the peak of interest in the field. This week we picked up two very handsome carvings which were freshly manufactured. Old wood found on the back of early paintings are being used for antique water colors. Fortunately we are familiar with the material and are acquainted with the sources. Philadelphia and its environs will no doubt begin producing folk art now that the exhibition of American Folk Art is on view. I saw the material at the museum last week but had to leave for New York before the paintings and sculptures were arranged. I mentioned to Miss Kelly that "Minnehaha" is too fragile to stand much traveling and although the greatest care is being exercised, in the museum, "Minnehaha" will chip in spite of the most tender handling.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

GALERIE BEAUX ARTS*166 GEARY ST*SAN FRANCISCO*CAL.

2-11-1933

My dear Mrs. Halpert:

In our collecting locally for the American Exhibition, we find that there is so little that is pre-revoluntionary that it would be a misnomer to call it Early American. I am wondering if the conditions in the East were such that you were able to show purely Early American, meaning that the crude things before the Revolution, or did you combine the Colonial and Empire Period; and did you ever admit of things that have been in this country for 300 years but were originally brought from England? I would be greatly obliged if you would answer these questions as soon as possible.

Cordially,

Beatrice Judd Ryan

SAN FRANCISCO, CALIF. FEB 11 7-PM 1933

NOTIFY YOUR CORRESPONDENTS OF CHANGE OF ADDRESS

THIS SIDE OF CARD IS FOR ADDRESS

Mrs. Edith G. Halpert
113 West 13 St
New York

R.:#107409-KWP

February 13, 1953

Albert . . Lee & Co., Inc.
116 John Street
New York, N. Y.

Attention: Mr. Putnam

Gentlemen:

In accordance [illegible] loan [illegible] collection at the Museum of [illegible].

[illegible] contract [illegible] originally sent to Mr. Rockefeller.

[illegible] by the middle of this week, when the gift form 596 will be sent to you.

Sincerely yours,

Director

Edith Gregor Halpert
nfc.

Civil Card

DUNCAN CANDLER
ARCHITECT
~~120 EAST 57TH STREET~~
~~New York~~
New address → Canaan. Conn
P.O. Box 54

Feb. 13. 1933

Dear Mrs Halpert.

Please send me at your convenience the final bill for the panels for Mrs Jackson's Library. carved by Zorach - which I understand went forward some little time ago.
Have you any word of their having been received by the addressee?

With best regards -

Very sincerely yours
Duncan Candler

Mrs Edith Halpert.
113 West 13th Street
N. Y. C.

February 13, 1955

Mr. William Ivins, Jr.
Metropolitan Museum of Art
New York, N. Y.

Dear Mr. Ivins:

If you will be good enough to give us your idea of the price you will pay for the oil on [illegible] I shall be almost [illegible] the exercise of the option to accept. I realize the importance for the artist and for the museum to have Coleman represented in our collection.

A stamped envelope is enclosed for your convenience in replying.

Sincerely yours,

Director

Edith Gregor Halpert
mrc.

P. S. The Addison Gallery has recently acquired a [illegible], as I told you previously, the one you have on approval is the last available.

Feb. 14, 1933
Quakertown, Pa.

Dear Mrs. Halpert:

Am sending the prices of the things which your representative took pictures of.

Large figure (in outside shop)	$150.-
Indian - on porch	150.-
" - in cellar	125.-
pr. small figures - in shop	35.-
Racehorse weather vane	75.-
# 3	50.-
" 4	25.-
" 5	20.-
" 6	12.-

I have some more wooden ducks and also very nicely painted and carved wooden

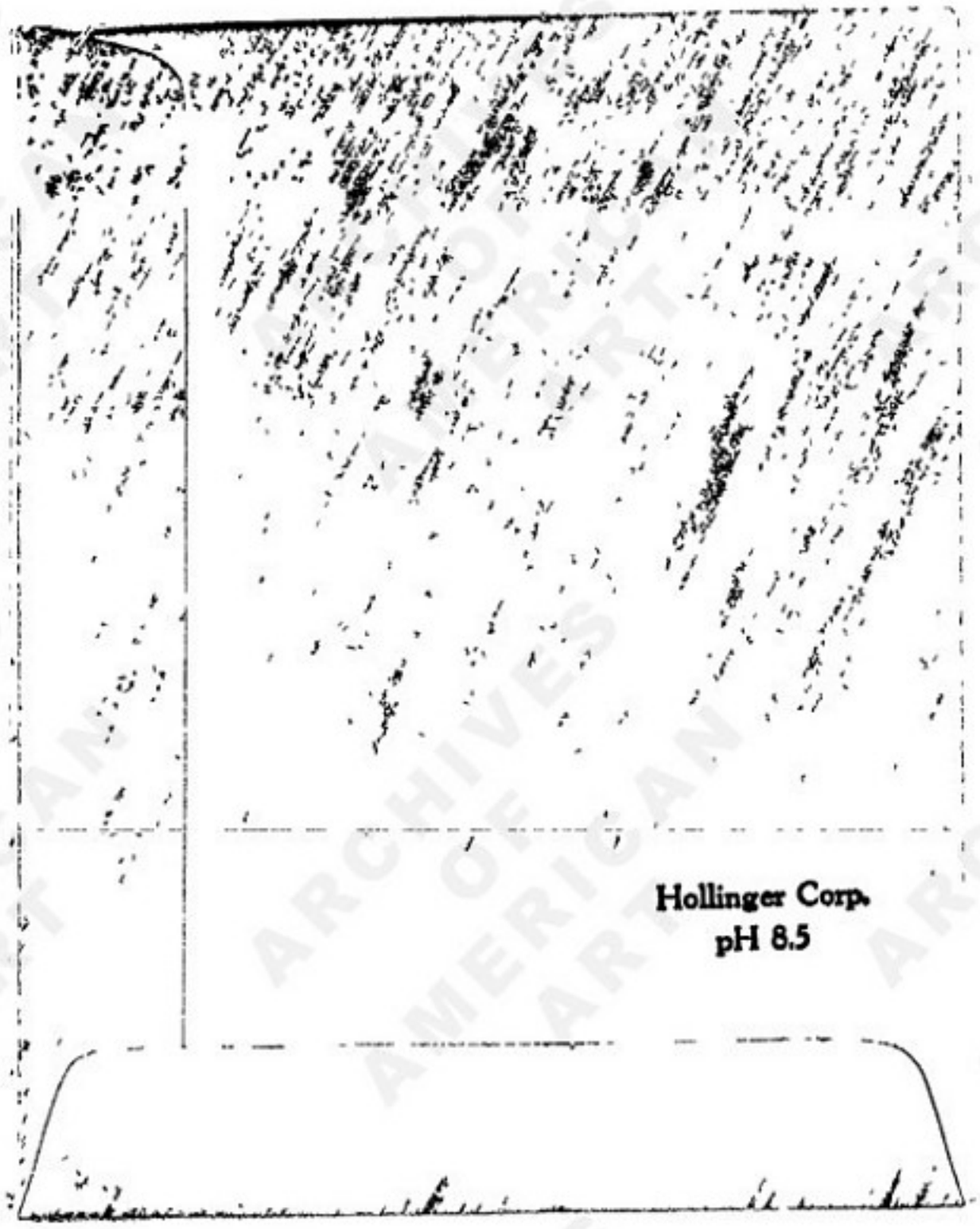
rocking horse, the best I ever had.
The price of it is 70.-
I hope to hear from you soon.

Sincerely,
Rubin Friedman

Ruben Friedman

1. Large Indian Lady in Turkish costume $150.
2. Crude Indian $125.
3. Iron general on horse $50.
4. Iron Indian with arrow $25.
5. Wooden flat Indian painted. $20.
6. Crude flat Indian wood. $12.
7. Indian on rack punch $150.
8. Iron wood figure $35.
9. Race horse vane $75.

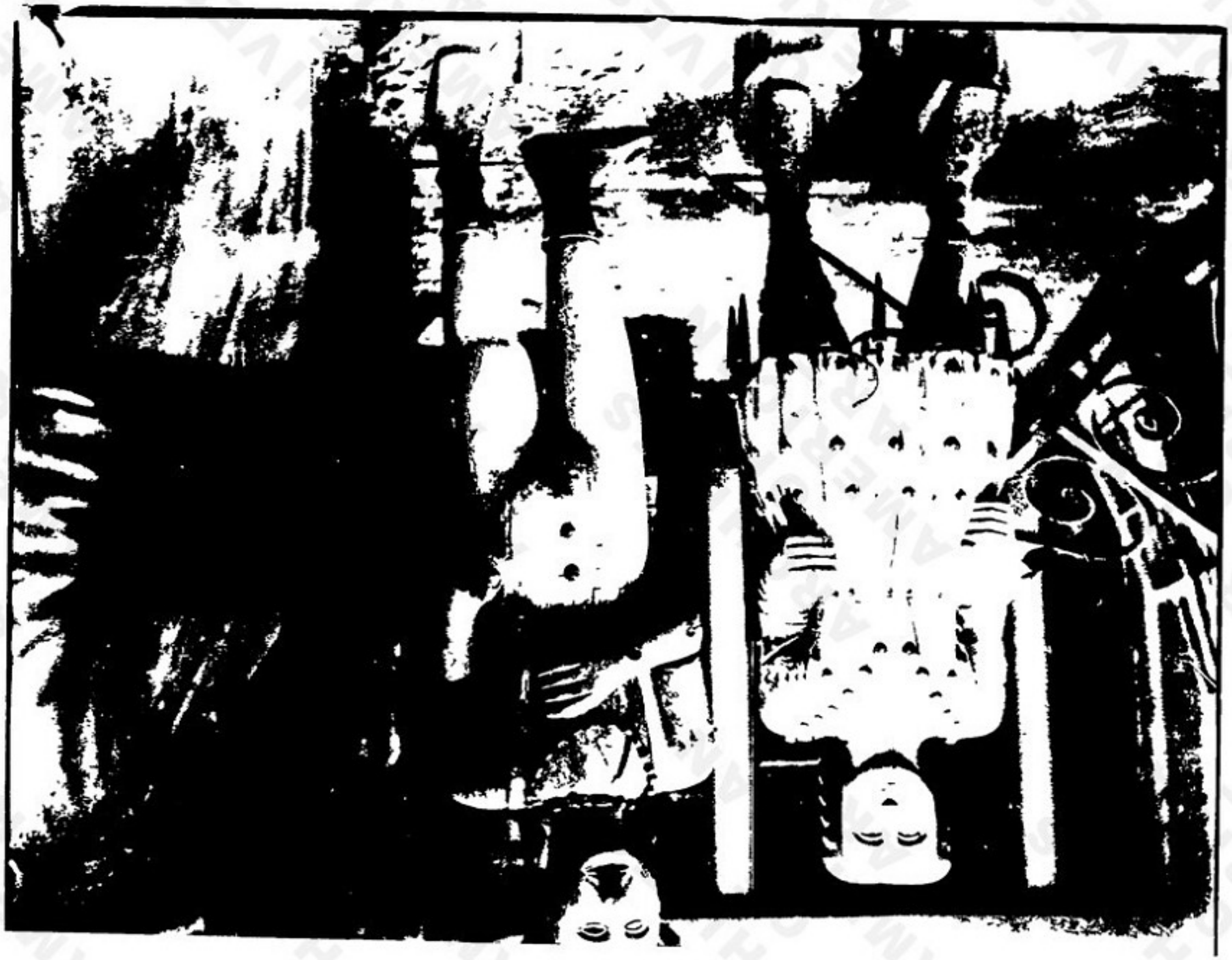
Prices to be seen



[Friedman 2-14-32]

Chief [illegible] "25"
5 ft [illegible]
[illegible]

[Leon Friedman 2-14-32]



February 14, 1953

Mrs. Adelaide Kuntz
320 East 72nd Street
New York, N. Y.

Dear Mrs. Kuntz:

Mr. Hestle [illegible] me recently that I send to you a [illegible] which he described. I have the painting at the gallery and am sending it to you by messenger.

I hope that this is the one [illegible]. If not will you [illegible] let me know.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

THE METROPOLITAN MUSEUM OF ART
NEW YORK

DEPARTMENT OF PRINTS

14 February 1933

Dear Mrs. Halpert:

In response to your letter of the 13th of February: I have never been able to see why an American artist who makes prints should not make a very cheap and easy contribution to the Museum by giving it impressions from his coppers and stones. The cost of making an additional impression is almost nil, so that it represents no sacrifice on the artist's part.

The print room of the museum is conducting a great educational work, not only in getting amateurs and students interested in prints, but in showing the artists themselves not only the history of their craft but its finest examples. You remember that, when Renoir was asked where should one go to learn how to paint, he answered "Why in the museum of course." The same thing is absolutely true of prints.

If the museum never bought a single print by a living artist, all the living print-makers would nevertheless be under the verv greatest debt to the museum. Further than this, I have yet to understand that any living American print-maker, whose prints are in the museum, has failed to make capital or advertising of that fact. The Museum is more than the greatest collection of its kind in the country. The mere fact that a print is in it is regarded by a great many people, - rightly or wrongly, - as a sort of seal of approval.

If the etchers and lithographers but knew it, one of the

surest ways there is by which to insure that their work should not fade from the memory of men is to see that one or two museums are in possession of long and representative series of their works.

This is so definitely understood by the English, French, and German makers of prints that for practical purposes neither the British Museum nor the print roomsin Paris and Berlin are ever called upon to buy the work of a contemporary print-maker. The print-makers have the attitude that the gift of their prints to the great museum in the principal city is not only a duty of good citizenship, but is a foresighted step towards their own renown.

If Mr. Coleman were alive I should tell him this and expect that he, like a good many other American artists, -- though interestingly enough almost all of them men who live in Paris or London -- should give his prints to us. As he is not living and I suppose that his executors are under legal obligations in closing up the estate, I am willing to offer you $100 for the set.

I trust that you will understand and will appreciate the facts and the attitudes to which I have called attention in this letter.

Faithfully yours,

W. M. Ivins

Mrs. Edith G. Halpert, Director
The Downtown Gallery
113 West 13th Street
New York

February 14, 1935

Mr. Donald Humpert
810 North Sixth St.
Harrisburg, Pa.

Dear Mr. Humpert:

Unfortunately the painting you send us is similar to many others which we do not see to be by the Myers. I am, therefore, returning it to you. As soon as you get the primitive painting referred to in your letter, please communicate with me.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

February 15, 1933

Mrs. John D. Rockefeller, Jr.
10 West 54th Street
New York, N. Y.

Dear Mrs. Rockefeller:

Several days ago while viewing an exhibition, I came across an unusually splendid example of the work of George Catlin. This water color of which I am sending you a photograph varies from his usual style in which portraiture was accented. The arrangement has excellent compositional quality and the color is so fine that some of the details suggest a Coptic.

Very few examples of his work appear in collections of art. The Smithsonian Institute owns about 75 paintings and the Museum of Natural History has a great many. Art galleries in the past ignored this artist completely as his work was designed deliberately to make authentic records of Indian costumes and customs. After finding this water color I made a further survey and located a group of original water colors at Kennedy's and several prints, etc. at the Firdenberg Galleries. Whether or not you are interested in adding Catlin to your collection I think you will enjoy seeing so comprehensive a collection of his work. The prices are listed on the back of each mat and on the photograph. There is a considerable discrepancy in the price of the latter but some reduction may be possible. It is far superior as a painting and more removed from archaeological interest.

I have a feeling that Catlin's work will be very valuable in the future, not only for the quality, as it receives recognition, but also for the historical background which it furnishes. I should like to bring up this group of water colors and prints to show you any day this week convenient to you. As I mentioned before, it is unusual to assemble so comprehensive a collection and I think you will enjoy seeing it, irrespective of your interest in buying.

I look forward to hearing from you soon as I should like to return the material to the galleries mentioned.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

February 15, 1933

Mrs. John D. Rockefeller, Jr.
10 West 54th Street
New York, N. Y.

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I look forward to hearing from you soon as I should like to return the material to the galleries mentioned.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

February 16, 1933

Mrs. Elie Nadelman
Riverdale-on-Hudson
New York

Dear Mrs. Nadelman:

The client finally had an opportunity to look at the painting of George Washington. As I mentioned in a previous correspondence, she has been ill all this time and therefore, could not attend to the matter sooner. It is unfortunate that there has been such a long delay, but it could not be avoided.

While [illegible] indicating she considered that she had [illegible] price in four figures for a canvas at this time. It so happens that many pictures are being offered at [illegible] prices by institutions established [illegible] Museum of Modern Art. These pictures [illegible] so low and are offered directly to collectors who purchase the pictures at the source, at very low figures. We cannot place even the finest examples at normal prices today.

Consequently, I am obliged to return the portrait. I am sorry to have failed you but I did make every possible effort. We are not in a position to make any expenditures ourselves but if you do not place George Washington in the near future, perhaps we shall have the good fortune of adding it to our collection.

Sincerely yours,

Director

Edith Gromer Halpert
nrc.

15- Boudinot St.
Princeton, N. J.
Feb. 16, 1933.

Dear Mrs. Halpert.-

This letter is causing me great embarrassment and distress. A sudden and unexpected crisis has occurred in my financial affairs. I have lost considerable money and what little reserve I have has been absorbed in necessary advances. For the present and for an indefinite future I shall have all I can do to make ends meet.

This involves the Brook picture which you recently sent me. I simply cannot keep it. There is no question about that. I realize all too keenly that even this brief possession of it by me has involved you in trouble and in the possible loss of a sale to somebody else and that it is annoying to you and disappointing to Mr. Brook to have counted upon a sale which has come to nothing. I should like to make some cash payment to you, not at all as an adequate recompense, but as an earnest of my deep regret for what has occurred. Would $25.- seem to you, under the circumstances, anything like decent amends in this unfortunate affair.

Needless to say, I shall never ask you for another dollar's worth of credit. I should like to think that I am not unwelcome in the Downtown Gallery and I even indulge faint hopes of owning another Brook picture some day. But if and when I do, spot cash will be paid for it.

May I have a word from you before returning the picture?

I am so very, very sorry. Yours sincerely, Clifton R. Wall.

THE METROPOLITAN MUSEUM OF ART
NEW YORK

CABLE ADDRESS
METMUSART

OFFICE OF THE DIRECTOR

February 16, 1933.

Mrs. Edith Gregor Halpert,
Director, The Downtown Gallery,
113 West 13th Street,
New York, N. Y.

Dear Mrs. Halpert:

Your letter of February 10th has been given due consideration.

I have spoken to one or two members of the staff and of the Trustees whose opinion would have great weight in the question of the acceptance of Mr. Zorach's statue, and I cannot give you any encouragement that it would be accepted to represent Mr. Zorach here in the Museum. However, if you desire in spite of this to have it shown to the Trustees when it is cast in bronze, I should naturally arrange to do so at one of their monthly meetings.

It has been suggested to me - and I think the suggestion is a reasonable one - that the Trustees would not regard with great favor the proposal that they should accept the statue before you were in a position to make an outright gift of it. I understand that your plan would be to take the Trustees' acceptance as the basis on which to collect subscriptions to pay for it. It has not been customary for the Museum to encourage subscriptions of this sort, and I foresee that as an additional argument against the statue if it were proposed to the Committee.

Yours very sincerely,

H. E. Winlock,
Director.

D. I. V.

HEW:M

February 17, 1933

Mr. Duncan Candler
P. O. Box 54
Canaan, Conn.

Dear Mr. Candler:

The balance of the panels have been shipped and as a matter of fact have already been paid for. Mrs. Jackson sent us a check for Zorach a short time ago.

I am therefore, taking for granted that they were received in good condition but if you wish I shall communicate with Mrs. Jackson's secretary.

I should very much like to see you and it occurred to me that perhaps you would come forth, if not to New York, at least to adjoining territory in the state of Connecticut. I am planning a weekend with the Charles Sheeler's in Ridgefield. Would it be possible for you to stop in some time Sunday? I know Mrs. and Mrs. Sheeler will be delighted, to say nothing of myself. The telephone number is Ridgefield 793. I hope to hear from you.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

JOE KINDIG, JR.
304 WEST MARKET STREET
YORK, PA.

February 17/1933

American Folk Art Gallery
113 W. 13th St.
New York

Dear Mrs. Halpert, I received your letter with check for $90. which together with the $10. paid for the picture to be returned is full payment of $100. for the pair of paintings or relief. Thank you for same.

The third painting or relief came from over around Reading Pa. I bought it from here. Remember I was in York. It is genuine and it is American. I was talking to the dealer who originally found it just a few days ago and he told me that it was damaged when he got it and he put it in that old frame.

But if for any reason it doesn't interest you, just send it back.

Sincerely yours,
Joe Kindig Jr.

February 17, 1933

Miss Beatrice Judd Ryan
Galerie Beaux Arts
166 Geary Street
San Franciso, Cal.

Dear Miss Ryan:

If you will refer to the Modern Museum catalogue you will note that the objects listed under American folk art are dated almost entirely in the 19th century.

There are no existing examples of prerevolutionary art with the exception of a few rare paintings and carvings in historical societies, not available for exhibition. The bulk of the material was made after 1790 and chiefly after 1830.

I hope this information answers your questions.

Sincerely yours,

Director

Edith Gregor Halpert
mrc.

February 18, 1933

Mr. Charles O. Cornelius
Metropolitan Museum of Art
New York, N. Y.

Dear Mr. Cornelius:

Mr. Herold W. Parsons asked me to communicate with you regarding a remarkable early American table which I had offered to the Pot Kansas. Mr. Parsons mentioned that you were advising the museum in such matters.

The two snapshots which I am enclosing represents a pine table, 74" long by 36" wide and 29" high. It is held together in the usual by wooden pegs and is dated about 1650. This table was taken out of Penn Manor by Mr. Slatoff in Lancaster. Mr. Charles Sheeler, one of our painters, purchased the table from Mr. Slatoff, some years ago, but due to the present conditions is obliged to dispose of it.

I do not have to tell you how rare this example is and besides its historic association with William Penn, it is a very special museum item which can be obtained at a very reasonable price, at this particular time.

More detailed photographs can be sent to you, if you wish. These snapshots are so inadequate.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

Cincinn. O.
Feb. 20 –

Dear Mrs. Halpert.

I had intended telephoning you yesterday but put it off until the afternoon and then was prevented from so doing by a lot of people coming and staying late. It would have been quite impossible however to have gone to Ridgefield – as much as I should liked to have done so to see you

did meet the Sklylers.
Would you kindly send me a Duplicate of the bill presented to Mrs Jackson as I like to keep my records complete — the final one to which you make mention —

Very sincerely yours
Duncan Cuddlen

Not necessary to write Mr Jackson's secretary

FOUNDED 1906 INCORPORATED 1915

SOCIETY OF ARTS AND CRAFTS

FORTY-SEVEN WATSON STREET · DETROIT, MICHIGAN

TELEPHONE CADILLAC 4139

February 21, 1933.

Mrs. Edith Gregor Halpert
113 West 13th Street
New York City

Dear Edith Halpert:

In my letter to you written January 26th, I thought I mentioned that our exhibition was to be largely loans of water colors and drawings from Detroit collectors. At that time I thought if you could have sent on several water colors of Sheeler's I would try and see if we could interest anybody. I am so sorry that there was any confusion in sending them in time for the show; I thought you had decided not to do it, and now of course, it is too late to use them.

Because of our limited financial condition our plans have had to be changed. The present exhibition continues until the eleventh of March, and the Retrospective Show that I told you about is now definitely off our list for this spring anyway. However we are still planning to have an American Show which would open some time in April to continue through May.

My trip to New York has been delayed because of the Bank Holiday which has been declared in Michigan and none of us can get any money to go any place. These are most distracting and distressing times. The one bright spot being that our show opened with a flourish. It has some very lovely things in it and we have had a fair amount of sales for these times.

I still intend to go to New York as soon as I can, and some time between now and the middle of March, Mr. Tannahill, Mrs. Haass, and I will have to go down to make a selection for the American Show.

Sincerely yours,

Edmund A. Gurry

Secretary.

EAG:KEB

Worthington

DOYLESTOWN, PENNSYLVANIA

Feb. 21st, 1933

Dear Miss Halpert

Your letter referring to Miss Miller's visit and Hicks' paintings stirred me to looking up some prospects. I am afraid I was a bit too optimistic and can't get any after all. A man who owned several – at least five – Hicks paintings – died recently and I can get no response from the family as to what their

pleasure for the disposal of them may be, I will make every effort to find out what the subjects are — and if they want to sell and the price.

Another one in Bristol - Pa - may be on the market soon — I think it is a "Peaceable Kingdom." The ones in the family at Newtown are glued fast.

I have written my father about the child's portrait and recieved no answer as to where he put it when he left for the South. I presume Miss Miller told you of our search for it. I will gladly send it to you when I hear from Dad. I imagine my letter is chasing him all over Fla. As they have been on the go since Feb. 1st. I will also send a snapshot of the wooden figure I have.

I will keep in touch with you

suggestions — or prospects to look over. →

Sincerely,

Frank L. Worthington

P.O. Box 130
Doylestown - Pa.

February 25, 1955

Mr. William Ivins
Department of Prints
Metropolitan Museum of Art
New York, N. Y.

Dear Mr. Ivins:

Upon receipt of your letter I went into executive session with Mrs. Glenn Coleman and showed your letter to her.

After considerable discussion she agreed to accept your offer of $100 for the lithographs and I am enclosing a bill for that amount.

I am very loth to agree to this but must ask you to mention the price to no-one as all our recent sales of Coleman's work have been to museums, all of which paid the full price. Needless to say it would cause some dissatisfaction.

I agree with you that it is very important for an artist to be represented in a museum, for his benefit, the benefit of the public and also for the benefit of the museum. Artists would ordinarily be delighted to give examples of their work to museums but under existing conditions they are not in a position to make any gifts and since sales are becoming more and more limited to museums, now that collectors have developed a non-buying psychosis, the artists depend on museum sales for their livelihood.

I hope that at some future time, the price will not stand between the artist and the public.

Sincerely yours,

Director

Edith Gregor Halpert
mrc.

THE HARVARD SOCIETY FOR CONTEMPORARY ART, INC.

1400 MASSACHUSETTS AVE.,
CAMBRIDGE, MASSACHUSETTS

February 24, 1933

Downtown Gallery
113 West 13th Street
New York, New York.

Dear Mrs. Halpert:

Will you please send me catalogue of each of your Folk-Art exhibitions, especially the one of December 1931.

Please also send me a photograph of your portrait of a man with stock, also a photo of your portrait of a man with pen & child in pink with flower

I shall appreciate it very much

if you will do this at your earliest possible convenience.

Yours truly,

Perry T. Rathbone.

1

15 Bordwick Street.
Princeton, N.J.
Feb. 24. 1933.

Dear Mrs. Halpert.-

Lacking word from you, I have given the Brook painting to G. V. Mannings Sons, Trenton, to be packed and forwarded to you by express, charges prepaid. It should reach you Saturday, or Monday at the latest.

The enclosed check, while smaller than I should like to make it, will at least cover incidental costs to you. More than that I am unable to do, but I have a keener sense of regret for what has occurred than I am able to put into words.

Yours sincerely,

Clifford Wall.

THE METROPOLITAN MUSEUM OF ART
NEW YORK

DEPARTMENT OF PRINTS

24 February 1933

Dear Mrs. Halpert:

I thank you very much for your kind letter of the 23rd. Won't you please give my appreciation to Mrs. Coleman.

Sincerely yours,

Mrs. Edith G. Halpert,
Director,
The Downtown Gallery,
113 West 13th Street,
New York.

Leibold

Birmingham, Alabama
1015 South 20th St.,
February 25th, 1933

The Downtown Gallery,
113 West 13th St.,
New York City

Attention Edith Gregor Halpert:

Dear Miss Halpert:

I am sending you today by insured Parcel Post two prints by Pop Hart "Omar Khayyam and Springtime in New Orleans".

I hope you will not take offense at my doing this: The party who bought these prints has not been able to pay for them, and does not know when he can do so, and I think under the conditions that it is always best to retunr the merchandise if you cannot pay for it, especially if it is in excellent condition, and this is true in this case.

In looking over my accounts I find that I owe you for two volumes of Pop Hart's ",Monograph by Holger Cahill", one copy of the Jury and one copy of "The Gallery,New Orleans,French Opera". Record as follows:

The Jury	$20.00
The Gallery	16.00
	36.00
Less 25%	$27.00

According to my books I owe you $27.00 for the two prints and $3.00 for the books, making a balance of $30.00. Please advise me at once id this is correct and I will send check to cover immediately, as I am anxious to claer up my accounts by March first. Also acknowledge receipt of the two prints which I am sending today. I know that this is not the way we would like to do business, but when one cannot pay then this is the best course to pursue. Yours very truly,

Mrs. Carl Leibold

Mrs. Carl Leibold

February 25, 1933

Mr. Perry T. Rathbone
Harvard Society For Contemporary Art, Inc.
1400 Massachusetts Avenue
Cambridge, Massachusetts

Dear Mr. Rathbone:

I am sending you the catalogue of our American Folk Art Exhibition held during December of 1931. Three photographs corresponding with your description are enclosed also.

We have issued no other catalogues at the gallery although numerous exhibitions of this material have been held throughout the country. Catalogues of shows held in Buffalo and in Detroit are being sent to you as well.

The exhibition of folk art held at the Museum of Modern Art comprises a private collection made up by us entirely and we have similar material in each classification, in our own collection. If you plan to be in the city in the near future I shall be very glad to show you the material, we have, in our new gallery, devoted entirely to folk art.

Sincerely yours,

Director

Edith Gregor Halpert
mrc.

THE HARVARD SOCIETY FOR CONTEMPORARY ART, INC.

1400 MASSACHUSETTS AVE.,
CAMBRIDGE, MASSACHUSETTS

Feb. 27/33

Mrs. E. G. Halpert
113 W. 13 St.
New York, New York.

Dear Mrs. Halpert:

Thank you so much for the catalogues and the photographs which came today. Will you please oblige me with a bit of information concerning each one? I assume that the artists of all three pictures are anonymous. Do you know if there are any other recorded works by said anonymous painters? Will you also please tell me the town or section of the state and the state in which each of these paintings was found, and oblige

Yours truly, Perry T. Rathbone.

(over)

The paintings are:

Man with scarf

Man with pen #5.44

Child in pink with flower. #5.42

HARVARD UNIVERSITY
FOGG ART MUSEUM
CAMBRIDGE, MASS., U.S.A.

February 27, 1933

Mrs. Edith Gregor Halpert
The Downtown Gallery
113 West 13th Street
New York, New York

Dear Mrs. Halpert:

The two Sheeler drawings arrived. You asked me not to keep them long, but it happens that our meeting comes on Wednesday, and so, if I may, I shall keep them until then for I want to show them to my colleagues. They have been seen already by some of my colleagues on the staff of the Fogg Museum. Some people like them very much and others like them less, I personally like the larger one with the stove the better. Whether we shall find it possible to purchase one of them or not, I do not know. I wish that the prices were not so high for our funds are very limited at this time.

Thanking you for sending the pictures on approval,

Yours sincerely

Edward W Forbes

10 WEST FIFTY-FOURTH STREET
NEW YORK CITY

February 28th, 1933.

Dear Mrs. Halpert:-

Please pardon us for keeping this letter so long. Mrs. Rockefeller is very positive in her resolution not to buy anything she hasn't seen, as you know.

Cordially,

Anna L. Kelly.

Mrs. E. G. Halpert
113 West 13th Street
New York City